



University of Alberta
Department of Music

Symphonic Wind Ensemble

Angela Schroeder, Conductor

**Sunday, October 29, 2006
at 8:00 pm**



**Arts Building,
University of Alberta**



Program

- Masque (2001) Kenneth Hesketh
(b.1968)
- Prelude and Fugue in B-Flat Major,
BWV 533 (1721) Johann Sebastian Bach
(1685-1750)
arr. Moehlmann
- O Magnum Mysterium (1994/2003) Morten Lauridsen
Dedicated to the memory of Isabella Patricia Muters (b. 1943)
trans. Reynolds
- March, Op. 99 (1943) Sergei Prokofiev
(1891-1953)
arr. Yoder

Intermission

- Lollapalooza (1995) John Adams
Canadian Premiere (b.1947)
trans. Spinazzola
- Bells for Stokowski from *Symphony No. 3*
"Philadelphia Stories" (2002) Michael Daugherty
(b.1954)

Program Notes

Kenneth Hesketh (b.1968) was born in 1968 in Liverpool, England. He studied at the Royal College of Music in London, England and received his first commission in 1988 for the Liverpool Philharmonic Orchestra under Sir Charles Groves. Later, he moved to the United States where he studied with Henri Dutilleux at Tanglewood, Boston, as well as at the University of Michigan. Hesketh has received awards from the Toepfer Foundation (Hamburg) and Liverpool Foundation for the Arts, and formerly was on faculty at the Royal College of Music in London. He currently teaches at Corpus Christi College in Cambridge.

Masque (2001) was dedicated to Adrian Connell, and is actually a resetting of Scherzo for Orchestra, originally composed in 1987 for the Merseyside Youth Orchestra. Hesketh later arranged it for wind ensemble, and the premiere performance was at the Royal Northern College of Music in Manchester, England on April 17, 2001. In *Masque*, Hesketh shows compositional writing characteristic of English composers Benjamin Britten and Malcolm Arnold. In addition, the composer's fascination with 19th century Franco-Russian music is demonstrated in the rhythmic emphasis, orchestration, tone colours and use of Medieval and Renaissance symbols in the four major themes presented.

Hesketh comments further:

The masque has had a varied history, certainly a varied spelling ("masque," "maske," even "maskeling"). However, the historian EK Chambers in his book *The Medieval Stage* defines the work in the following way: "A form of revel in which mummers or masked folk come, with torches blazing, into the festive hall uninvited and call upon the company to dance and dice."

The above description can also serve as a description to the piece. The main theme is certainly bravura and is often present, disguised, in the background. The form of the piece is a simple scherzo-trio-scherzo. Colourful scoring (upper wind solos, trumpet and horn solos alternation with full bodied *tutti*s) with a dash of wildness may tease both player and listener to let their hair down a little!

Johann Sebastian Bach (1685-1750) is the most famous member of the musical Bach family. During his lifetime, he became renowned mainly for his virtuosity in organ performance. He was not as respected as a composer, with his works being criticized as old-fashioned. Another reason that he was not as well-known as a composer as he was as a performer is that Bach composed for himself, and for his students, not intending to spread his pieces further. His compositions were rediscovered in the mid-19th century, and were then recognized as masterpieces of polyphony. He had a special genius for keyboard and organ creations, publishing works which act as manuals for the many techniques that he became an expert in. Examples of these include the *Goldberg Variations*, *A Musical Offering*, and *The Art of Fugue*. Bach's output was not limited to keyboard instruments, however, as he wrote in virtually every genre, including sacred vocal music such as cantatas and oratorios, secular

vocal music, chamber music, and orchestral pieces. Typically, the genre that he composed in was related to his professional appointment at the time: he wrote more organ pieces when he was hired as a church organist and more vocal music when he was working on directing choirs.

Prelude and Fugue in B^b BWV 553 (1721) was originally composed for organ, and was transcribed for band by Roland L. Moehlmann. Bach composed many pieces which used the model of an improvisational prelude followed by the contrapuntal and multi-voiced fugue. He compiled many of them into the well-known volume titled *The Well-Tempered Clavier*, which had a prelude and fugue for each major and minor key. This *Prelude and Fugue* comes from a group of 8 short prelude and fugues for organ, written in the early eighteenth century.

Morten Lauridsen (b.1943) was born in 1943 in Colfax, Washington, and raised in Portland, Oregon. He studied at the Whitman College and at the University of Southern California; his primary composition teachers were Ingolf Dahl and Halsey Stevens. Lauridsen joined the University of Southern California music faculty in 1967 and was chair of the composition department from 1990 until 2002, during which time he founded an advanced studies program in Scoring for Motion Pictures and Television. Most noted for his art songs and choral works, Lauridsen served as Composer-In-Residence for the Los Angeles Master Choral from 1994-2001. He has received grants and commissions from the National Endowment for the Arts, Meet the Composer, ASCAP, Chorus America, and scholarships and prizes from University of Southern California (Thornton School of Music), Phi Kappa Phi, and Alpha Lambda Delta.

Lauridsen's original choral setting of ***O Magnum Mysterium*** was commissioned by Marshall Rutter in honour of his wife, Terry Knowles, in 1994. It was later arranged by H. Robert Reynolds, with permission of the composer, and premiered by the University of Southern California Thornton Wind Symphony on March 31, 2003. The work is deeply moving and contains a spiritual essence brought forth both through Lauridsen's fluid choral sonorities and the well-known text which has inspired many composers:

*O Magnum Mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum
natum, jacentum in praesepe!
Beata Virgo, cujus viscera
Meruerunt portare
Dominum Christum. Allelulia!*

O great mystery,
and wondrous sacrament,
that animals should see the new-
born Lord, lying in their manger!
Blessed is the Virgin whose womb
was worthy to bear the
Lord Jesus Christ. Allelulia!

Lauridsen comments about his setting of *O Magnum Mysterium*:

For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text depicting the birth of the newborn King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through quiet song of profound inner joy.

We wish to dedicate this performance to the memory of Isabella Patricia Muters.

Sergei Prokofiev (1891-1953) was a Russian composer and pianist. From a young age, his mother gave him his musical training, and he was composing from the age of five. He studied music at the St. Petersburg Conservatory from 1905-1914, under such teachers as Nikolai Rimsky-Korsakov, Joseph Wihtov. His composition instructor was Anatoly Liadov, studied piano with Anna Essipova, and he learned conducting from Nicolas Tcherepnin. His training was in the Romantic style, but Prokofiev later pushed the boundaries and explored modernism and neoclassicism in the twentieth century. He left Russia for America following the 1918 revolution, moved to Paris in 1920, but returned to Russia in 1936, only to find himself stifled and persecuted under the doctrine of 'socialist realism' in the arts. This was a conservative doctrine, under which composers were forced to write music which represented "reality"- music which didn't promote and propagandize the current political regime was condemned.

March op. 99 (1943-44) was composed during the Second World War. Prokofiev's output at the time, like many other Soviet composers, consisted mainly of propaganda or chamber music. The *March* is a reaction to some of the events of the war, and is one of only two pieces of Prokofiev's relating to the war that were popular. The contrast between the polka-like brass section and the frantic wind section are used in a humorous and somewhat mocking effect. Most of his marches were intended for military bands, but this particular work was written for concert performance. Its premiere performance was on a radio broadcast with a band led by famous bandmaster Major Ivan Petrov. The American premiere took place in 1945, and was performed by the U.S. Combat Infantry Band directed by Serge Koussevitzky, well known conductor of the Boston Symphony.

John Adams (b. 1947), an American-born composer, writes works which are some of the most performed of the modern repertoire. From the age of 10 he took composition and theory lessons, and he also played the clarinet from early childhood. At age 14 he made his compositional debut with a piece performed by a community orchestra with whom he also practiced conducting. He attended Harvard University from 1965-71, studying composition under such teachers as Leon Kirchner, Earl Kim, Roger Sessions, Harold Shapero and David Del Tredici. Adams was not happy with the university, finding it rooted in tradition and out of touch with contemporary art music as well as popular culture and popular music. After completing his Harvard degree, Adams moved to San Francisco, teaching at the Conservatory there from 1972-82, and working with the San Francisco Symphony Orchestra to create opportunities for the performance of new music, becoming their new music advisor in 1978. He is well known for his operas, the recording of one, *Nixon in China*, being named 'one of the most important recordings of the decade' by *Time* magazine. Adams is also an active conductor working with numerous ensembles such as the London Sinfonietta, the Halle Orchestra, and the Concertgebouw Orchestra. He has also been bestowed with numerous awards and honours, including Composer of the Year by *Musical America* in 1997. In the fall of 2004, John Adams was honored with The Michael Ludwig Nemmers Prize in Musical Composition at Northwestern University, which included a residency with the Northwestern University School of Music faculty and students, and a performance of his music with the Chicago Symphony Orchestra.

Lollapalooza (1995) is Adams' interpretation of the Lollapalooza music festival, and has a strong rock and roll feel through driving rhythms and syncopation. It is characteristic of his style, which has minimalist tendencies combined with many other genres such as jazz and popular music. He believes that music should have a sense of humour, as should musicians and performers. This piece has the listener never knowing what to expect; he establishes a repeating pattern and then subtly alters it, such as moving it from beginning on the first beat of a measure to starting on the third. The ending, especially, has the humour that he was looking for, with unpredictable bursts of the "Lollapalooza" theme in the low winds, and then a seemingly random bass drum hit as the last sound of the piece.

Michael Daugherty (b.1954) was born in Cedar Rapids, Iowa. He studied at North Texas State University (now the University of North Texas), the Manhattan School of Music, IRCAM (Institut de Recherche et Coordination Acoustique/Musique) in Paris, and Yale University, with composers Earle Brown, Jacob Druckman, Bernard Rands, Roger Reynolds and later with György Ligeti and jazz arranger Gil Evans. Daugherty was a faculty member of the Oberlin Conservatory from 1986-91 and currently resides as Professor of Composition at the University of Michigan. He holds awards from the Guggenheim Foundation, National Endowment for the Arts, and previously held positions as Composer-In-Residence for the Detroit Symphony and the Colorado Symphony.

Bells for Stokowski (2002) is an arrangement for wind ensemble of the final movement of Daugherty's *Third Symphony, Philadelphia Stories*, commissioned in celebration of the Philadelphia Orchestra's centennial in 2001. This movement was arranged for wind ensemble by the composer as a commission by twelve college and university wind ensembles and was completed by the composer in 2002.

Daugherty writes of the work:

Bells for Stokowski is a tribute to one of the most influential and controversial conductors of the 20th century. Born in London, Leopold Stokowski (1882-1977) began his career as an organist. As maestro of the Philadelphia Orchestra (1912-36), he became famous for interpreting classical music in brilliant new ways, and expanding his audience's expectations of what might they hear in the concert hall. In Philadelphia, Stokowski boldly conducted American music alongside European traditional and new orchestral repertoire. Stokowski created a sensation by conducting world premieres of avant-garde composers such as Igor Stravinsky and Edgar Varese, and he enraged classical purists with his lavishly Romantic orchestral transcriptions of Bach. Appearing as a conductor in various Hollywood films, Stokowski's 1940 collaboration with Walt Disney in *Fantasia* resulted in the first stereophonic recording of an orchestral soundtrack. It was in Philadelphia that he created the famous "Stokowski sound," making the orchestra sound like a pipe organ. His fascination with timbre led him to experiment with the seating of players, moving sections of the orchestra to different parts of the stage. These dramatic spatial arrangements appealed to the eye as well as the ear.

In *Bells for Stokowski* I imagine Stokowski in Philadelphia visiting the Liberty Bell at sunrise, and listening to all the bells of the city resonate. The composition begins with two percussionists, placed on opposite ends of the stage, performing stereophonically on identical ringing percussion instruments such as chimes, crotales, sleigh bells, bell trees, and various non-pitched metals. A saxophone quartet introduces an original theme that I have composed in the style of Bach. This baroque fantasy is modulated in my musical language through a series of tonal and atonal variations. Later in this composition I also introduce my own "transcription" of Bach's C Major Prelude from The Well-Tempered Klavier.

In keeping with Stokowski's musical vision, I look simultaneously to the past and the future of American concert music. I utilize multiple musical canons, polyrhythms, and counterpoints to achieve a complex timbral layering throughout *Bells for Stokowski*. With unusual orchestrations and an alternation between chamber and tutti configurations, I recreate the musical effect of Stokowski's experimental seating rearrangements. In the coda I evoke the famous "Stokowski sound," by making the symphonic band resound like an enormous, rumbling gothic organ.

A native of Calgary, **Angela Schroeder** completed undergraduate studies in Music at University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at University of Calgary under the supervision of Glenn Price. After 3 years of teaching at various secondary schools in the Calgary area, Angela Schroeder entered the Masters program in Wind Band Conducting at Northwestern University, completing her studies there in 2004 with Mallory Thompson. She is currently completing her thesis requirements for her doctoral degree in Wind Band Conducting at University of North Texas, under the supervision of Eugene Corporon.

Angela Schroeder is well known in the Alberta music education community, not only through her teaching and conducting both in schools and in community music organizations, but through her involvement as an executive director of the Alberta Band Association for several years. We are very pleased to welcome Angela back to Alberta as a member of our Music Department faculty.

Symphonic Wind Ensemble, 2006-2007
Angela Schroeder, Conductor

Flutes

Lindsay Elford
Elizabeth Hawryluk
Genevieve Kalnins
Megan Kan
Leigh-Anne Rattray*
Stefanie Wermann

Oboes

Matt Jaffray
Alyssa Miller*
Eric Wolfe Gordon

Bassoons

Lyndsey Cohen
Lisa Hryciw*

Clarinets

Amber Campbell*
Rebecca Akierman
Ashley Callihoo (bass, contrabass)
Michelle Davies
Mien Jou (bass)
Tammy Kam
Morgan Richardson
Nita Sankar
Sam Toms
Janna Trace

Saxophones

Lindsey Coulter* (alto)
Jayson Erickson (tenor)
Thomas Goulet (alto)
Thomas Hay (bari)
Michael Morimoto (alto)

Trumpets

Ian Burgess*
Katherine Janhsen
Chelsea Mandrusiak
Sara Mills
Brian Moyer

Horns

Leif Anderson
Rachael Erdmann
Olwyn Supeene*
Jackie Szaszkievicz

Trombones

Erika Hagen*
Grant Kemp (bass)
Monica Walczak

Euphoniums

Amy Beinert*
Lawrence Dommer

Tubas

Darlene Chepil Reid
Samantha Sobota*

Percussion

Tina Chia
Shaun Hosegood*
Stephen Stone
Francis Tenorio
Trevor Brookes

String Bass

Ted Tessier

Piano

Akiko Tani

Harp

Megan Kan
Elise Neeland

Organ

Julio Amstalden

Guitar

Ross Urquhart

***denotes section leader**

Upcoming Events

October

31 Tuesday, 9:30-11:00 am
Choral Literature Class
with Visiting Artist Robert Sund
Fine Arts Building 1-29
Free admission

November

1 Wednesday

Masterclasses with leading players of
Tafelmusik Baroque Orchestra
from Toronto

10:00 am - Jeanne Lamont, violin
Fine Arts Building 1-23

1:00 pm - Christina Mahler, cello
Fine Arts Building 2-11

General admission: \$5 at the door
Admission is free for music students
with valid ID

1 Wednesday, 6:00-10:00 pm

Community Sing-Along
with Visiting Artist Robert Sund
Free admission

2 Thursday, 10:00 am

Masterclass with leading player of
Tafelmusik Baroque Orchestra
from Toronto
Patrick Jordan, viola
Fine Arts Building 1-29
General admission: \$5 at the door
Admission is free for music students
with valid ID

3 Friday, 8:00 pm

Faculty Recital
Roger Admiral, piano
with Kathleen Corcoran, soprano
Helmut Lachenmann's *Serynade* for
piano and songs by Sibelius, Mahler
and Messiaen
Admission: \$15/stud/sen, \$20/adult

4 Saturday, 8:00 pm

Eckhardt-Gramatté Competition
Winner
David Eggert, cello
Program will include works by
Bohuslav Martinu, Frederick A
Schipizky, Claude Debussy and
Frédéric Chopin
Admission: \$15/stud/sen, \$20/adult

5 Sunday, 3:00 pm

Master of Music Recital
Moira Hopfe-Ostensen, piano
Free admission

6 Monday, 12:00 pm

Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the
Department of Music
Free admission

7 Tuesday, 9:30-11:00 am

Choral Literature Class
with Visiting Artist Robert Sund
Fine Arts Building 1-29
Free admission



Unless otherwise indicated

Convocation Hall, Arts Building, University of Alberta

Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).